



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATION

ENGLISH FIRST LANGUAGE P2

HIGHER GRADE

2013

POSSIBLE ANSWERS

MARKS: 100

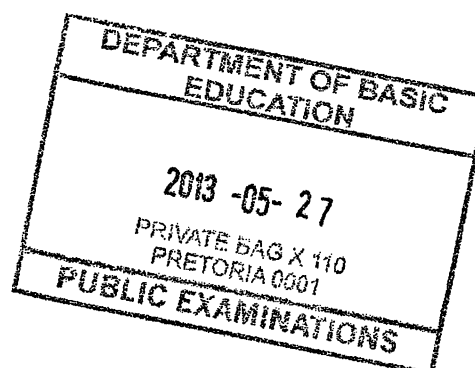
This memorandum consists of 20 pages

SECTION A: POETRY**QUESTION 1: CONTEXTUAL QUESTION****UNSEEN POEM - SOUTH AFRICAN COMPONENT****Sometimes when it rains Gcina Mhlope (an extract)**

- 1.1 As a child, the speaker enjoyed the rain, and thought that clothes were unnecessary/could not see the need for clothes/wished people could be naked. (2)
- 1.2 Compassionate/caring/sensitive/empathetic.(what kind of person 1 mark.)
The speaker thinks of others/is aware of the suffering and hardship of others (Justification 1 mark) (2)
- 1.3 The personification emphasises the harshness of the winds by giving them the characteristics of:
cruelty/unkindness/callousness/being unfeeling ('cold')
AND/OR
bad temper/being furious/enraged/blowing violently ('angry')
Any two words that comment on 'cold' AND/OR 'angry'. (2)
- 1.4 Tone: longing/wistful/regretful/sad/kind/sympathetic
NOT wishful – too close to 'wish'
Reason: the speaker expresses the desire that everyone could be happy/contented/hopeful (but she recognises that this is not so) (2)
- 1.5 The title acts as a refrain to draw attention to the hardships and suffering of humanity/creates a sad mood that reflects/creates a contrast between the speaker's naïve attitude in childhood and more mature understanding now/links to the idea of memories that were good contrasted with the more sombre viewpoint now. (ONE point developed = 2 marks) (2)

[10]

OR



**QUESTION 2: MINI-ESSAY QUESTION
SOUTH AFRICAN POETRY**

This essay memo serves as a guideline only. Accept valid interpretations and discussion.

Message: the mother's experience appears to have been joyful. This contrasts with the child's reality of death and suffering. The poem alludes to war/riots/diseases such as AIDS and the effect of such on a community – both the grief and the hatred.

repetition

the idea of being a dancer – the mother was a beautiful, graceful dancer
In **contrast** the child is a 'funeral dancer' – one who has little to celebrate.

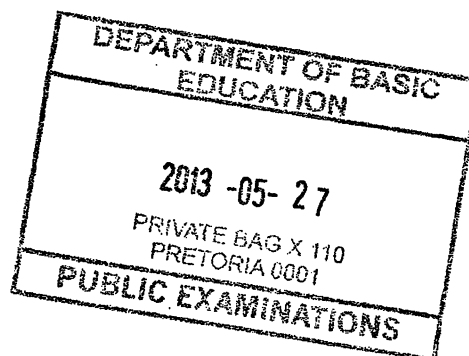
Many: repetition emphasises how many people have died/huge numbers/all-pervasiveness of death

Mama: the word becomes a cry/plea/lament/appeal of grief and longing

Would-be: emphasises loss/the lives cut off before reaching fulfilment

imagery: in a metaphor, the mother is described as a willow tree; the image suggests supple movement and a peaceful/refreshing atmosphere.

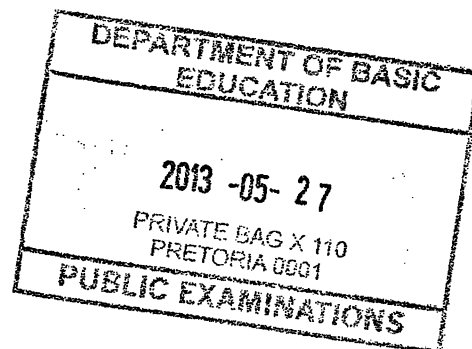
mood The mood of the poem changes from the pleasure and appreciation of the reports of the mother to the bitterness and grim humour evoked by the child.

[10]**AND**

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QUESTIONS 3, 4, 5, 6**PRESCRIBED POETRY****QUESTION 3: CONTEXTUAL QUESTION**

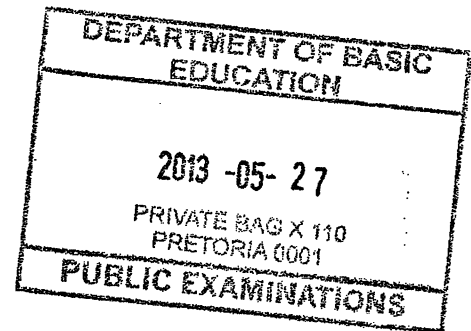
- 3.1 They were concerned with their appearance, their smiles were false, and now their smiles are genuine. They no longer worry if they look bad while they laugh or if their bellies jiggle. (3)
- 3.2 In this simile, the old folk's bellies are compared to tambourines. In the same way that tambourines are round, so too are the bellies. The bellies also tremble, which is similar to the vibration of the tambourine being played. There is also a link between the happiness of music and the happiness of their laughter. (3)
- 3.3 Spill implies that there is excess, that their laughter is free flowing. (One point developed.) (2)
- 3.4 'slyly' suggests knowing. It shows that these people have experience and are cunning. (2)
- 3.5 The reference to saliva shows a lack of control. She is exposing the degeneration that comes with age. While there is a freedom with age, there are also disadvantages. [MARK GLOBALLY] (3)
- 3.6 The tone is that of acceptance. It is whimsical. The old people accept death. They realize that life has not always been easy and is sometimes filled with suffering. [MARK GLOBALLY – credit candidate's response] (2)
- [15]**

OR

QUESTION 4: CONTEXTUAL QUESTION**LAKE MORNING IN AUTUMN**

- 4.1 The stork is early. There are no other storks there (alone). Usually storks migrate in flocks. [MARK GLOBALLY] (2)
- 4.2 "Growing" suggests the stork comes from the water/belongs/motionless. There is a connection to nature. He is in harmony with nature. (ONE point developed = 2 marks) (2)
- 4.3 In this metaphor, the rain is said to be pencil-slanted (1). This is effective as it shows the rain to be grey, like lead; slanted, like the tip of a pencil (due to the wind); and the rain is sharp, like a pencil. (2) (MARK GLOBALLY) (3)
- 4.4 The stork's response to the rain suggests that the stork does not care/is indifferent to the rain. This suggests a determination to stay, irrespective of the weather. He is accepting or stoical/ he is uncomfortable (2)
- 4.5 The stork has travelled a long distance, at night. The word 'contemplative' suggests a solemnity about this journey, while the word 'hollow' suggests a lack of meaning/emptiness/loneliness. The word 'black' is negative and shows the darkness and loneliness of the journey. The reference to migration ('migratory') suggests something that is daunting. [MARK GLOBALLY] (3)
- 4.6 The word 'regally' suggests royalty, and sophistication, while the final line suggests clumsiness and exhaustion. The stork has not yet lifted his legs. (3)
- [15]**

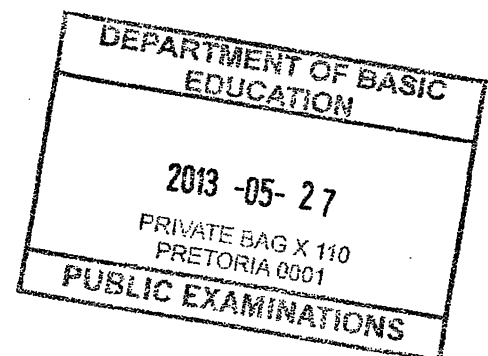
OR



QUESTION 5: CONTEXTUAL QUESTION**ON THE MOVE**

- 5.1 This suggests quick, sudden movements/frightened. These movements are purely instinctual. Candidates should refer to 'scuffling', 'spurts' and 'wheeling'. (2)
- 5.2 There is speed/aggression/danger, but it is undirected. There is a lack of purpose and of certainty. (2)
- 5.3 In this simile, the boys are compared to flies hanging in the heat. In the same way that flies are black, and appear to be suspended in the air, so too are the boys on their motorcycles. The image suggests the tiny size and lack of motion, both created by the perspective/distance. (3)
- 5.4 5.4.1 They have been travelling, and dust settles on them when they ride. (1)
- 5.4.2 They are proud to be travelling. This dust is a prize/reward for the roads/distance these boys have travelled. It shows what they have accomplished. It is a symbol of what they have achieved. (3)
- 5.5 They are deceiving themselves. They believe their movement has meaning, but they are not completely convinced. (2)
- 5.6 The poem deals with the desire of man to find purpose, and illustrates how many people try to find this purpose through the use of machines or through movement. He expresses the idea that few people will ever truly complete their purposes, but we might get closer, if we continue to try. [MARK GLOBALLY] (2)
- [15]**

OR



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QUESTION 6: MINI-ESSAY QUESTION**WHEN I HAVE FEARS**

This essay memo serves as a guideline only. Accept valid interpretations and discussion.

Mini-essay: sonnet structure to convey the message of the poem

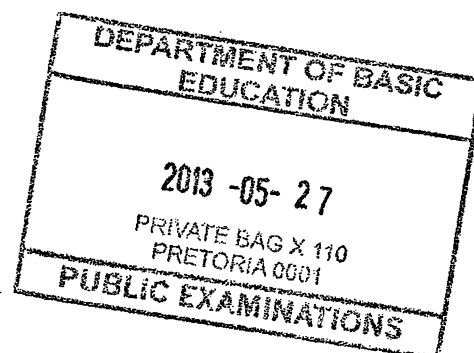
Thesis statement: The sonnet structure is used to convey the message of the poem. Keats has chosen the sonnet form, particularly suited to expressing ideas briefly and forcefully.

The Shakespearian sonnet is divided into three quatrains and a rhyming couplet. The quatrains bring a concise framework to the sonnet; each quatrain expresses a new idea which develops from the previous one and which contributes to the overall theme of the poem. Each quatrain focuses on a different aspect of what Keats believes he will not experience in his life.

In this sonnet, Keats deals with three related fears: that his talent will never come to fruition; that he will never live to write his inspired poetry, and that he will never see his beloved again. These three fears are controlled and stilled in the final couplet: confronted by the reality of the infinity of all time, every fear becomes too petty to be considered.

The traditional Shakespearian rhyme scheme (ababdcdefefgg) contributes to the structure of the sonnet, and the sense that fears are controlled, even as they are expressed. Thus the tone of the poem is not morbid or depressed; the tone of the first twelve lines is one of calm thoughtfulness rather than anxiety; the tone of the couplet is one of acceptance and comfort.

Conclusion: The fact that the poem is highly structured links to the idea that the fears he has are controlled.

[15]**TOTAL SECTION A: 40**

SECTION B: DRAMA**OTHELLO – WILLIAM SHAKESPEARE****QUESTION 7: ESSAY QUESTION**

This essay memo serves as a guideline only. Accept valid interpretations and discussion.

Thesis statement: the audience does admire Othello and condemn Iago.
Candidates may also condemn some of Othello's actions. Do NOT credit answers that admire Iago because he is 'smart', 'gets what he wants', 'achieves his goals', is 'clever,' etc.

Candidates may say that we do NOT fully understand his motivation.

OTHELLO**Admire Othello:**

A great general: proud, in control, authoritative, brave, survivor
Exotic, adventurous
Passionate love for Desdemona/idealism
Language creates his nobility and idealism

Condemn

Chooses to murder Desdemona

Understand his motivation

Candidates may express their concern over his jealousy but MUST show an understanding of why he becomes jealous:

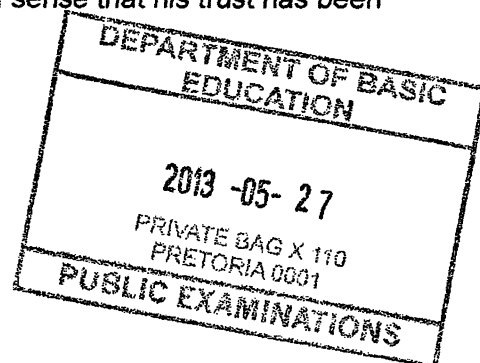
Not jealous by nature/shows no signs of jealousy before Iago starts his manipulation
Insecurities and vulnerability:

- Black
- Outsider
- Unfamiliar with urban society and Venetian society in particular and Venetian women especially

Trusts Iago – UNDERSTANDABLY – and is deceived/tricked/influenced

Turns to Iago for advice – JUSTIFIABLY

Agonised disbelief warring with humiliation, grief and a sense that his trust has been betrayed



Mp
JME & JMR

IAGO**Condemn**

Jealous, bitter, scheming, hypocrisy, destructiveness, entrapment of others, etc
False appearance of honesty behind which lies deception, cruelty, vindictiveness, spite, malice, etc

Understand his motivation

Candidates must explore this:

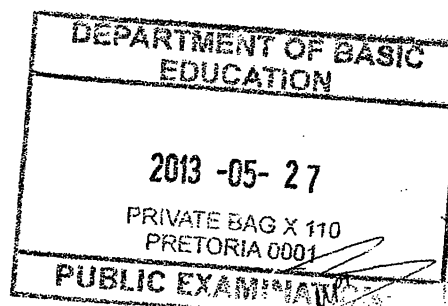
Alternative answers:

1. Do not understand: the motive-hunting of motiveless malignity (Coleridge); pure evil; references to hell and the devil; cloven hooves; refusal to explain himself
2. Understand/question all the (too many) reasons for his hatred:
Racism, injured pride, thwarted career, suspicion of his wife's infidelity, lust after Desdemona, xenophobia, enjoyment of his own cleverness and scheming, etc
3. Do understand: Desire to destroy those who have a 'daily beauty' in their lives; resentment that those who are spiritually/emotionally/intellectually superior make him look 'ugly' and his self-loathing is converted into hatred and the desire to destroy that which shows up his limitations

[30]**OR****QUESTION 8: CONTEXTUAL QUESTION****OTHELLO – William Shakespeare****TEXT A**

- 8.1 Othello and Desdemona have just been married/Othello has decided that Desdemona will join him in Cyprus/Roderigo and Iago are still plotting to destroy Othello. (2)
- 8.2 His 'sport' is his enjoyment (deceiving Roderigo and others), and his 'profit' is the outcome he will gain from the situation (the money he gets from Roderigo). (2)
- 8.3 This shows that Iago is willing to act based purely on rumours. He is a jealous and vindictive man and will act without proof. [MARK GLOBALLY] (3)
- 8.4 'Proper' here means that Cassio is handsome/charming/gentlemanly/it also means that Cassio is perfect in the role of the man who will be used to trick Othello. (2)
- 8.5 He thinks through the plan as he is speaking/he is able to think on his feet. This plan is cleverly crafted and the fact that he can come up with such a well-structured plan so quickly shows this. [MARK GLOBALLY] (2)

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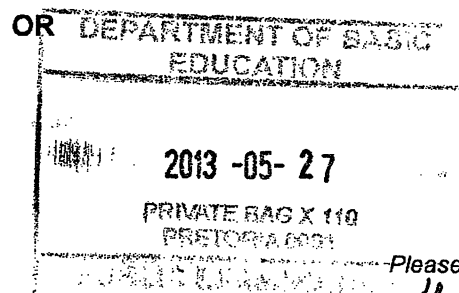
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- 8.6 Iago's plan is to convince Othello that Desdemona is having an affair with Cassio. This will destroy Cassio and Desdemona in the eyes of Othello, and Othello will be miserable. [MARK GLOBALLY] (4)
- 8.7 The final lines show that Iago's plan is evil, because it comes from hell, and he is aware of how evil it is. Distorted imagery of birth facilitated by 'Hell' and 'night'. He also describes this plan as a monster. He embraces this evil. [MARK GLOBALLY] (3)

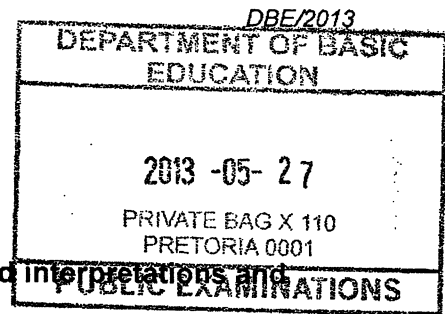
AND

TEXT B

- 8.8 Cassio was left in charge of the watch, got drunk, and became involved in a brawl with Montano. (For the full 2 marks, candidates must mention drunkenness and fighting) (2)
- 8.9 Iago persuades Cassio to drink in order to be sociable; he sets Roderigo on to provoke Cassio to a quarrel; rings a bell and cries 'mutiny' which awakens Othello. He summarises events for Othello in a way that puts Cassio in a bad light. (MARK GLOBALLY) (3)
- 8.10 Iago implies both that Cassio would not behave in so furtive a way and that he has in fact done so. Iago's words are filled with forceful innuendo, and, as he pretends to be a man who cannot believe what he sees, he reintroduces jealousy into Othello's subconscious.
- Iago begins to taint Othello's belief in Desdemona's fidelity; Iago must make a show of not wanting to speak of it, or of Cassio, while all the time insinuating that Cassio is not simply leaving.
(MARK GLOBALLY. There must be some understanding of the TACTICS, supported by discussion.) (3)
- 8.11 **Yes:** Desdemona has Othello's ear and could persuade him to reinstate Cassio; she is gentle and compassionate and would help his cause.
Candidates may say NO. Accept a reasoned discussion.
No: He is asking Desdemona to interfere in a military matter; he should wait for Othello to become more approachable; he should accept that his punishment is just. (2)
- 8.12 Appearances may be deceptive (2): (Credit a valid discussion or response.)
Appearances versus reality (1) (2)
[30]



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**THE CRUCIBLE Arthur Miller****QUESTION 9: ESSAY QUESTION**

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Thesis statement: the audience does admire Proctor and Hale, but also condemns them at certain points in the play.

PROCTOR**Condemn**

His affair with Abigail is a betrayal of Elizabeth and a violation of one of the ten commandments.

Candidates may also point out that he misunderstands an adolescent girl and betrays her trust also – as Elizabeth rightly points out

Candidates may condemn his quickness to flirt with Abigail at the beginning of the play, and his reluctance to act against the girls quickly, in order to protect his own reputation but putting Elizabeth in danger

Admire Proctor:

Confronts the court, admits adultery, damns himself, faces humiliation, degradation and contempt to defend his wife

Refuses to accept Elizabeth's freedom while other men's wives stand condemned

Denounces the court, incurring Danforth's lasting hatred, resentment and fear

Understand his motivation

Not only for the affair and his initial reluctance to admit lechery and adultery.

Candidates must explore their response to the final scene in the jail and show understanding firstly of Proctor's preparedness to confess to a sin he never committed in order to return to his wife and family, his reluctance to be seen as one of the martyrs; and then of his tearing up the confession because his 'name' is called into question: the very essence of his being and his identity. Proctor dies to keep his integrity and identity from being violated, and we admire the courage and fortitude he shows.

HALE**Condemn**

Over-confidence, naïve belief in his superior knowledge and ability to find witchcraft; his being taken in by the girls

Understand his motivation

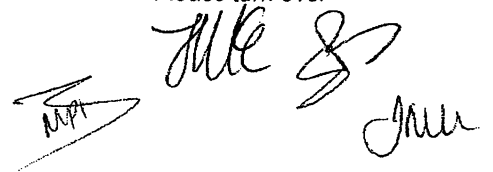
His pride in book-learning; his belief that he has mastered the knowledge of witchcraft; previous successes make him feel impartial, a clinical observer, not one who can be manipulated

Admire Hale

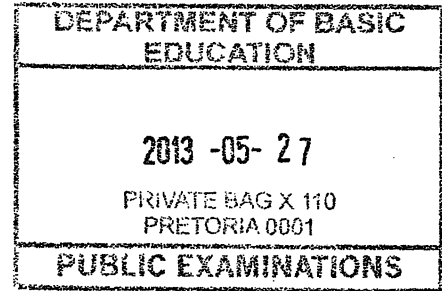
He stands up to the court, defends Proctor, tries to make Danforth see his error; finally acts on his instinctive distrust of Abigail; tries to persuade the condemned to

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confess in order to save their lives. Hale is able to admit fault and attempt to put things right; he grows and develops as a character



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Understand his motivation

He condemns his own naïve trust in the girls, his being blinded by arrogance and excessive self-confidence and his desire to save lives, even if some might believe that such people would be damned for lying.

OR

QUESTION 10: CONTEXTUAL QUESTION**TEXT A**

- 10.1 Ruth and Betty have apparently been touched by witchcraft and are (apparently) unable to respond, except to attempt to fly (in Betty's case). Ruth lies with her eyes open; neither girl responds to any stimulus

OR

The girls are suffering from an attack of hysteria; they are pretending to be bewitched because they are genuinely terrified of the consequences of their dabbling in witchcraft, or are genuinely suffering from some sort of shock and panic.

(Accept a mixed response. Mark globally)

(2)

- 10.2 10.2.1 The people are flocking to Salem, attracted by the news of witchcraft. Scandalised curiosity. (2)

10.2.2 "pilgrimage" means a journey for a religious reason to a holy place. This is ironic considering Salem is far from holy and the people's reasons are equally far removed from holiness. Miller uses it for its ironic juxtaposition with the avid curiosity and titillation of the crowds. It also accords with the theocratic nature of Salem society. (Mark globally) (2)

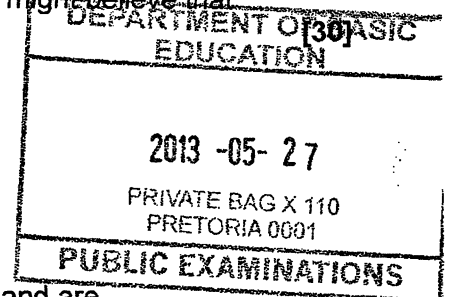
- 10.3 Abigail is trying to conceal the truth/is an evil and manipulative person so she is able to produce a convincing answer./Betty is unlikely to be bewitched so suddenly; she simply was terrified when she was caught in a very compromising situation which would be followed by severe punishment. (2)

- 10.4 Proctor's affair with Abigail is over. (2)

- 10.5 10.5.1 Abigail is excited by Proctor's presence; she is flirtatious and provocative; she tries to be as physically close as possible. She is fixated on Proctor. She does not let him leave. The actor should follow the stage directions (standing as though on tiptoe, wide-eyed, etc.) (3)

10.5.2 Abigail wants Proctor to speak kindly and gently to her; be sweet to her/show that there is still a relationship between them. (2)

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- 10.6 Proctor looks at Abigail with a 'knowing smile': he acknowledges their past liaison; he smiles more widely at her; he teasingly and appreciatively calls her 'wicked'.
(Candidates must discuss at least TWO references to the text - 1½+1½ /just quote - ½ per quote) (3)
- 10.7 Abigail will want revenge on both of them (1); her first objective is to deal with Elizabeth, meaning to remove her as an obstacle to Abigail's being with Proctor; then she is determined to hurt both of them. (2)

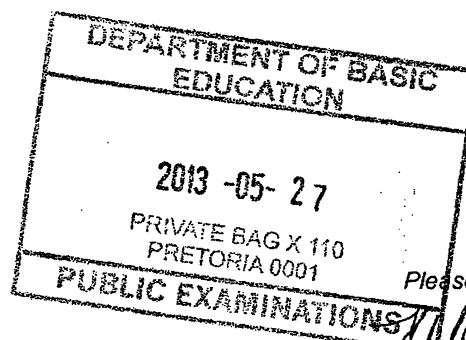
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TEXT B

- 10.8 **Yes:** Proctor wants the officials to recognise that the girls are lying and deceiving them; to this extent he would want the actions of the court to stop and women to be released from jail.
No: he is not deliberately acting against the law and the officials of the court as an institution; he is not opposed to the law and the courts in principle. His concern is to prevent further injustice in this series of trials.
(Accept a mixed response.) (3)
- 10.9 His eyes are compared to coals (1). The image evokes the fires of hell and the devil and suggests Proctor's evil intentions and Mary Warren's terror. (2)
- 10.10 Abigail has no compassion at all; she uses Mary Warren's susceptibility to her influence and to hysteria as a tactic to condemn Proctor and Elizabeth. (2)
- 10.11 The characters develop the theme of the abuse of power for selfish reasons.
Danforth defends the power of the courts, which is in effect, his own power. He is fearful of an attack on himself; he defends the court even at the expense of justice and the condemnation of the innocent.
Abigail uses her power as an apparently innocent child and her influence over the girls to wreak vengeance on all the adults in the community, and in particular on Proctor and Elizabeth, whom she resents and hates.

(MARK GLOBALLY) (3)
[30]

TOTAL SECTION B: 30



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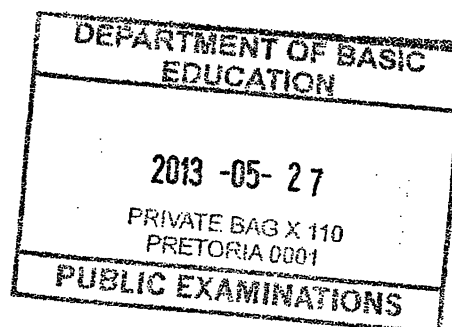
SECTION C: NOVEL**LORD OF THE FLIES – William Golding****QUESTION 11: ESSAY QUESTION**

This essay memo serves as a guideline only. Accept valid interpretations and discussion.

Jack may be the stronger leader, but Ralph is the better one.

RALPH

- Ralph establishes order at the beginning of the novel by calling the boys using the conch and explaining the need for a leader who will make decisions.
- He advocates democracy by allowing anyone to contribute provided he does so in an orderly fashion. For this, he uses the conch.
- The primary reason for his being elected is because he was the one who called all the boys together; on some level the boys recognize that Ralph values and can keep order.
- Ralph is calm, leads by example, and cares about the feelings of others – he apologises to Piggy for revealing his nickname.
- The fire: Ralph believes that they will be rescued by the navy because his father will come looking for him when he notices that his son's plane has gone missing, but Ralph notices he cannot manage it without a fire kept going. Ralph thinks of the fire as the way to salvation.
- Ralph starts as a leader, in the novel, to the whole group of stranded boys and keeps them organised by giving them an occupation that will benefit them all. He assigns Samneric the job of keeping the fire alive, which to Ralph is the most important one; Jack and the choir are tasked with hunting, and Piggy is a care-taker of the littluns and Ralph's de facto advisor.
- Ralph is a representation of civilization and innocence. Ralph believes that civilization is the only way to keep everyone safe. Ralph and the fire are linked together because the fire and he both symbolize man's ability to control his surroundings and circumstances through civilized behaviour.



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JACK

- Jack is described as “the most obvious leader” even before the election is taken. Reasons for this might include his already being leader of the choir. Also, in his manner, he assumes the right to lead, given his chief chorister status.
- He is arrogant and relishes telling others what to do.
- He already has the loyalty of the choir, albeit not all that enthusiastically.
- However, Jack is short-sighted, reckless and selfish. He brings Samneric away from the fire in order to help them hunt. While Samneric are gone the fire starts to diminish while a ship is in view. It is clear how little Jack comprehends the meaning of the fire, and how his bravado masks immaturity.
- Jack believes they should have fun and do whatever they want and that they should forget about civilization. What is originally a determination to have fun at all costs spirals into an obsession with the hunt itself, a kind of bloodlust. And so begins Jack’s descent into savagery. Largely because of Jack’s emphasis on fun, he is able to win the support of many of Ralph’s followers, who don’t like having to work at building shelters and keeping fires going and only using one area as a toilet. Consequently, it is not only Jack who succumbs to barbarism but all who follow him. This is a clear example of how Jack is a strong leader, i.e. people are drawn to him, but he is not a good one: he leads his followers down a path of reckless self-indulgence and savagery.
- By the end, Jack and his followers are not only hunting pigs; they are hunting their own kind. They have beaten Simon to death, pushed Piggy off a cliff and are hunting down Ralph.

JACK AND RALPH COMPARED

- Even though Jack and Ralph are different, Ralph also gets carried away by the bloodlust after they have killed the pig in Chapter 7. He participates in the game where they terrorise Robert.
- However, he feels shame afterwards and quickly turns his attention to building the fire. Ralph, like Jack, is flawed and may be tempted; however, unlike Jack, Ralph wrestles with his conscience and tries to behave in the correct way. When Simon crawls out of the forest and everyone is carried away because of the bloodlust and excitement and tears, bites, stabs, and kills Simon, Ralph is involved. However, despite his inability to articulate what happened, he never willingly joins Jack’s group.
- It is appropriate that running away from Jack and the savage hunters, Ralph runs into the naval officer, who will rescue them.
- Jack’s leadership has some success, in that he has followers and they get meat. However, Jack’s leadership style values survival over morality, and as such is not an example of good leadership.
- Ralph loses many of his followers to murder or defection; however, he never sacrifices his integrity, **thus making Ralph the better leader by far.**

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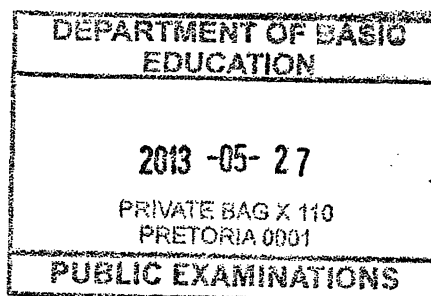
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QUESTION 12: CONTEXTUAL QUESTION**TEXT A**

- 12.1 Any two relevant points: The boys have just been stranded on the island after having been evacuated from England./They go down to the beach when they hear Ralph blowing the conch. (2)
- 12.2 There are no grown-ups on the island to tell the boys what to do./They need someone to take on that role so that things can be decided and organised. (2)
- 12.3 A vote is democratic and allows every boy a chance to make his choice. It is considered to be fair. (2)
- 12.4 They are simply playing at being adults and voting is a 'game' they have seen adults play./ The boys do not understand elections and government. (2)
- 12.5 12.5.1 Jack has a commanding presence. He is already leader of the choir, several of whom are among the group of boys. He has no trouble telling people what to do. [Any two] (2)
- 12.5.2 Ralph has a calmness about him; he is not aggressive, but he has shown firmness. He has the conch, the sound of which brought the boys together in the first place. He also has the height and pleasing looks that people seek in a leader. [Any three] (3)
- 12.6 The choir boys follow Jack because they feel that they have to, not because they want to. (2)

TEXT B

- 12.7 Any two relevant points: The hunters have broken away from the main group to form 'Jack's tribe'. After some unsuccessful attempts, they have killed a pig. (2)
- 12.8 12.8.1 The beast (1)
- 12.8.2 The boys think that there is something dangerous on the island that wants to get them. They hope that, by leaving a sacrifice, the beast will be satisfied and not attack them. Basically, they are irrationally afraid. (2)
- 12.9 The boys are behaving in a violent, bloodthirsty manner. Words such as "Ram", "jam" and "skewered" suggest unfeeling brutality. (Also, the word "furtive" suggests that their consciences are still reminding them that their behaviour is wrong; however, the desire to kill seems to be stronger than the desire to do what they used to believe was right.) [Quote only, ½ per quote to maximum of 1 mark] (4)



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- 12.10 The appearance of the pig's head – matted with blood and attracting flies – is grotesque. They run from it, because on some level they are horrified by the reality of what they have done. They have no capacity to do anything but flee. (2)
- 12.11 The narrator, through Simon's eyes, sees the head as the Lord of the Flies (Satan/the Devil). Quite literally, there are flies drawn like worshippers to the pig's gory head. Figuratively, the head symbolises the boys' irrational fear/their savage hearts, while the flies symbolise the boys who allow the darkness within them to control them. [MARK GLOBALLY] (4)
[30]

OR

ANIMAL FARM –George Orwell**QUESTION 13: ESSAY QUESTION**

This essay memo serves as a guideline only. Accept valid interpretations and discussion.

Thesis statement: "All animals are equal, but some animals are more equal than others" perfectly captures the pigs' approach to the running of Animal Farm, effectively conveying how the pigs resort to inequality and exploitation.

All animals are equal

These are Old Major's closing words of his 'dream speech' in which he outlines how the animals need to behave towards each other once the Rebellion has taken place. This means:

- * no animal shall tyrannize over any other animals
- * the bounty of the farm should be equally shared
- * whatever goes upon four legs or has wings is a comrade

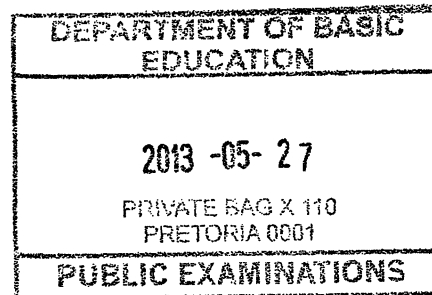
Things begin this way after the ousting of Jones: meetings are held in the barn and debates are held.

However, it is not long before power and privilege becomes more attractive to certain of the pigs than equality and hard work.

The expulsion of Snowball

Snowball – who appears to champion Old Major's ideals – soon becomes the scapegoat for Napoleon's megalomania.

Snowball is chased off the farm and is later falsely accused of being in cahoots with the humans on the neighbouring farm.



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Julie
MP
Julie

Unequal treatment of the animals

- The pigs get more food, including apples
- The milk is taken away and given to the pigs; arguments depend on 'scientific' evidence and the greater good of the farm
- The pigs and dogs are not required to work on the windmill, nor do they do any work when planting and harvesting are done.
- The pigs have greater comfort – sleep in the farmhouse.
- Even among the pigs there is inequality. Napoleon has Jones' bedroom all to himself.
- The usual excuse is given, that the pigs needed extra rest, because they have to organise everything, but the end result is that all the pigs live in the comfort of a house
- The animals have no say
- They are ill-treated, tyrannised over and even killed
- Animal Farm is an absolute dictatorship. After Snowball is expelled from the farm, Napoleon announces that there will be no more Sunday meetings, in which decisions have always been debated. Instead, they will all just assemble to receive orders for the week. When some of the younger pigs begin to protest, "they were promptly silenced by a tremendous growling from the dogs".
- A series of show trials following the destruction of the windmill results in the execution of several innocent animals.
- Napoleon is now leading by fear, while using Squealer to cover his tracks: Squealer changes the commandment from "no animal shall kill any other animal" to "no animal shall kill any other animal without cause".

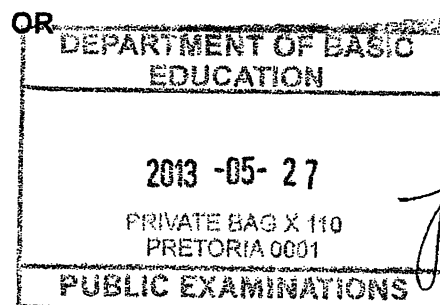
Credit answers that deal with skilful propaganda which robs the animals of their freedom without their realising it.

Also credit answers that tackle the **satire** in the expression "Some animals are more equal than others". Orwell is satirising the hypocritical behaviour of corrupt leadership.

- It is not enough that Napoleon treats the animals as inferior to the pigs; he lies about it.
- He takes advantage of their lack of education to make them think that they are being treated fairly, but that, in order for Napoleon to be able to treat them fairly, he and his entourage must have certain things that the others do not.
- "More equal" is typical Squealer-speak; it is a euphemism for 'superior'. Squealer's propaganda is the most powerful tool in Napoleon's arsenal as it creates a subservient workforce that does not see that it is being abused
- The animals work like slaves, but are happy believing that 'everything that they did was for the benefit of themselves and those of their kind who would come after them, and not for a pack of idle, thieving human beings'
- The irony is unmistakable. The animals are slaves; they are being worked by a pack of idle, thieving masters – their masters just happen to be pigs, i.e., 'their own kind'.

[30]

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Julie
WPA *Imen*

QUESTION 14: CONTEXTUAL QUESTION**TEXT A**

14.1 Old Major calls the animals to a meeting in the barn to tell them about his dream and to foretell the coming rebellion. (Any two occurrences prior to extract) (2)

14.2 All the animals get to have a say in what happens; a vote is truly in the spirit of animalism, where all animals are equal. (2)

14.3 14.3.1 Four legs good, two legs bad. (1)

14.3.2 Four legs good, two legs better. (1)

14.4 Squealer's role

Any of the following:

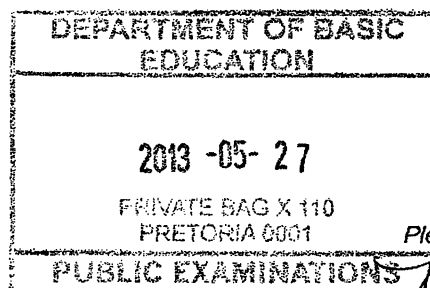
- a spin-doctor: he ensures that the animals do as Napoleon wants through the skilled use of propaganda.
- tells outright lies
- encourages unquestioning support from the animals
- persuades the animals to accept events etc

Supported by at least TWO illustrations, e.g.

- Squealer changes one of the seven commandments to read "No animal shall kill any other animal without cause" shortly after Napoleon has order the execution of several animals.
- He says Snowball intended to lead the animals to their death during the Battle of the Cowshed.

[Credit valid responses. MARK GLOBALLY] (4)

14.5 The pigs move into Mr Jones's farmhouse. Napoleon wears Mr Jones's clothes. They also drink whisky from Mr Jones's store which, when finished, they then replenish and they get money by selling timber to Frederick from Pinchfield (who, ironically, swindles them). (Two points, each with a specific example well explained.) (4)



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TEXT B

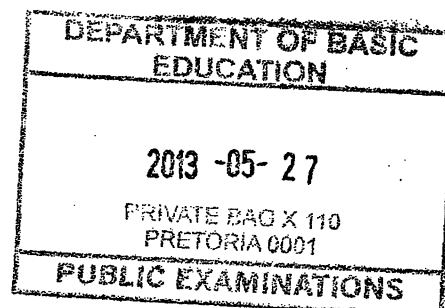
- 14.6 As a result of over-work, Boxer collapses in the field and is taken to his stall. (2)
- 14.7 14.7.1 Benjamin is usually cynical, morose and sceptical. The animals have hardly ever seen him moved by anything. (2)
- 14.7.2 Benjamin can read, and so he realises that Boxer is being taken to be slaughtered./ He is frustrated that the other animals do not realise this and are simply greeting Boxer as if he's off on a holiday. (2)
- 14.8 They were told that they would retire to a pasture where they would graze peacefully for the remainder of their days. (2)
- 14.9 Boxer is Napoleon's most loyal follower. (He has two maxims: "Napoleon is always right" and "I will work harder".) It is despicable that Napoleon has taken advantage of Boxer's trust, loyalty, sacrifice, and diligence. (2)
- 14.10 He tells them that the vet had only recently purchased the van from the knacker's, and had not yet had a chance to change the signage. (2)

TEXTS A AND B

- 14.11 The animals cannot read or write or analyse figures, but the pigs can. The pigs are, therefore, able to fabricate stories about documents, e.g. Snowball's plans for the windmill; manipulate laws, e.g. amending the seven commandments and present erroneous figures about the farm's prosperity. The animals respect the pigs because of their education and seem ready to assume a subservient position, as if they 'know' that pigs are superior and should be allowed privileges to support the many demands on them.
[MARK GLOBALLY] (4)

[30]

TOTAL SECTION C: 30
GRAND TOTAL: 100

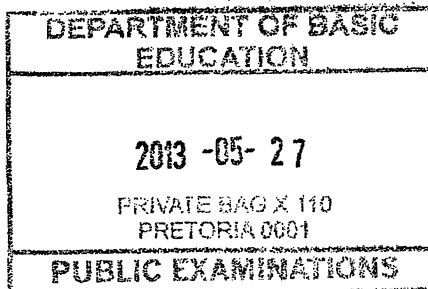


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EVALUATION GRID: ENGLISH L1 HG P 2 (LITERATURE): 30-MARK ESSAY QUESTIONS

EXPRESSION (LANGUAGE / STYLE & STRUCTURE) → CONTENT ↓	1. VERY GOOD Forceful/Precise/ Articulate/Coherent/ Fluent; Appropriate tone & register <i>Language errors minor</i>	2. COMPETENT Descriptors as in 1, but less so. Above average; Well-planned <i>Language errors minor</i>	3. ORDINARY Average/ Commonplace/ Pedestrian <i>Some errors in language, but seldom jarring</i>	4. AWKWARD Below average/ Awkward/Tortuous/ Too repetitious/ Badly flowery/ Badly pedantic <i>Language errors disturbing</i>	5. UNACCEPTABLE Confused/Disordered/ Most unidiomatic/ Incoherent/Unintelligible/ Illiterate/ Badly inappropriate register <i>Language errors numerous & serious</i>
1. OUTSTANDING Focused/Penetrating/ Comprehensive/ Well-substantiated/ Thought-provoking/ Creative/Exciting/ Original	A+ 30—28	A+ / A 27—25	A / B+ 24—23	B 22—21 <i>Most unlikely, but possible</i>	C 20—18 <i>It has been known; e.g. a foreigner who would have been excellent had s/he been Anglophone</i>
2. GOOD Grasps and develops key ideas/ Entirely relevant/ Has appropriate substantiation/Shows insight	A+ / A 27—25	A / B+ 24—23	B 22— 21	C 20—18 <i>Unlikely, but possible</i>	D 17— 16 <i>As above</i>
3. CONVINCING Addresses the question/ Painstaking / Thorough/ Competent/Generally quite well substantiated	A / B+ 24—23 <i>Quite possible: Can write really well but has not been cogent enough</i>	B 22—21	C 20—18	D 17—16	D- / E 15—13
4. ADEQUATE Covers ground/Stock response/Insufficient relevant commentary or substantiation/ Occasional lapsing into story	C 20—19	C 19—18	D 17—16	D- / E 15—13	E- 12
5. INSUBSTANTIAL Does not really come to grips with question, but discussion is vaguely relevant/Thin/Trite/ Unclear/Naïve/ Inaccurate/Lacking substantiation/ Generalized/'Storyish'	D 16—17 <i>Fluent waffle is still waffle</i>	D 15—16 <i>Fluent waffle is still waffle</i>	D / E 15—12 <i>Literate waffle is still waffle</i>	E- / F 12— 10	F / FF / G 10—8
6. POOR Woolly / Mostly irrelevant/Garbled / Distorted/Contrived/ Overwhelmingly 'storyish'			F 11—10	F / G / GG 9—7	GG- / H 6—1

- *NB: If the question is altogether unanswered/the answer is totally 'off the topic', 0 is awarded.*
- *In effect, therefore, the grid comes into play only if the question has been answered.*
- *With reference to essays somewhere in the failure zone: at times, the grid would dictate a mark that you feel is simply too generous, even if it is a failing mark. Your feeling might well be justified; however, always consult with a member of the senior team in such cases.*
- *Another occasional problematic case is the 'philosophically' superior essay that is overwhelmingly or completely devoid of substantiation by allusion to selected content of the play or novel. Technically, one places it in row 4 because of 'insufficient relevant commentary or substantiation'; yet you might feel that, given the impressive display of general understanding, this would be too harsh; again, consult with a member of the senior team.*



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EVALUATION GRID: ENGLISH SG P2 (LITERATURE): 25 MARK ESSAY QUESTIONS

EXPRESSION (LANGUAGE / STYLE & STRUCTURE)	1. VERY GOOD Forceful / Precise / Coherent Fluent; Appropriate tone & register	2. COMPETENT Descriptors as in 1, but less so. Above average; Well-planned	3. ORDINARY Average/ Commonplace/ Some errors in language, but Seldom jarring	4. AWKWARD Below average / Awkward / Tortuous/ Too repetitions Language errors disturbing	5. UNACCEPTABLE Confused / Disordered/ Most unidiomatic/ Incoherent/Unintelligible/ Illiterate/ Badly inappropriate register Language errors numerous and serious
CONTENT					
1. OUTSTANDING Focused Comprehensive / Well-substantiated/ Thought-provoking Original	A+ 25 - 23	A 22 - 20	A/B+ 20 - 19	B+/B 19 - 18	C+/C 17 - 16
2. GOOD Grasps and develops key Ideas/Entirely relevant / Has appropriate substantiation / Shows insight	A 22 - 20	A/B+ 20 - 19	B+/B 19 - 18	C+/C 17 - 16	C/D+ 15 - 14
3. CONVINCING Addresses the question/ Painstaking/Thorough/ Competent/Generally quite well substantiated	A/B+ 20 - 19	B+/B 19 - 18	C+/C 17 - 16	C/D+ 15 - 14	D/E+ 13 - 12
4. ADEQUATE Covers ground/Stock response / Insufficient relevant commentary or substantiation / Generalized "storyish"	C+ 18	C+/C 17-16	C/D+ 15 - 13	D/E+ 13 - 11	E 11 - 10
5. INSUBSTANTIAL Does not really come to grips with questions, but discussion is vaguely relevant/ Thin/ Trite/Unclear Naïve /Inaccu-rate/Lacking Substan-tiation/Generalized Storyish"	D+ 14	D 13	D/E 12 - 11	E-F 10 - 9	F/F/F/G 9 - 7
6. POOR Woolly/Mostly irrelevant/Garbled/Distorted/ Contrived/Overwhelmingly "storyish"			F 9	F/F/G/G 5 - 8	GG-/H 4 - 1

• NB: If the question is altogether unanswered / the answer is totally "off the topic", 0 is awarded.
• In effect, therefore, the grid comes into play only if the question has been answered.

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